

YOUR GUIDE TO THE REGION'S TOP CUSTOM TALENT

NORTHWEST HOME

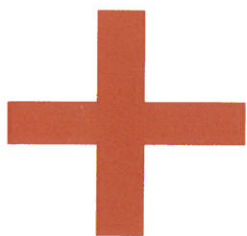
SEP / OCT 2006

+ GARDEN

Custom Made!

30

PAGES OF **TOP** LOCAL
METAL WORKERS, PAINTERS, PLASTERERS, UPHOLSTERERS,
FURNITURE MAKERS, GLASS DESIGNERS AND MORE



PERFECT PILLOWS / AIA OPEN HOUSE: AN UPLIFTING BALLARD REMODEL



Make it Custom

NORTHWEST TALENT FOR
CUSTOM JOBS BIG OR SMALL

BY LISA WOGAN

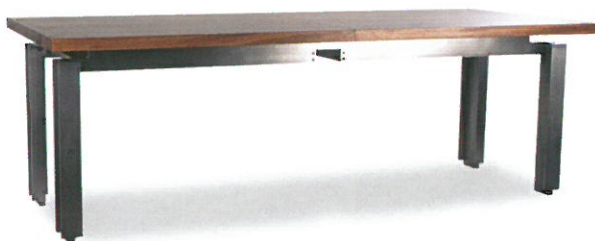
Maybe it's the legacy of boat and jet building. Maybe it's our do-it-yourself, pioneer ethic. I can't say why it's so. But I can say that there are an awful lot of skilled, creative craftspeople making homes gorgeous in the Seattle area. From woodworkers and blacksmiths to painters, tile installers, glass blowers and on and on, Seattle is just plain silly with opportunities for custom work. This is great news for homeowners who want to define their spaces with original, lasting elements. ● Keep in mind, custom work is about more than a final product. It's a process of working with seasoned woodworkers or self-taught fabricators, of collaborating with a designer or architect. It takes time and commitment. And when your mural is complete, your wrought iron fence installed, your fainting couch upholstered, you will have a new appreciation for that craft, a story or two, and some new additions to your circle of friends. ● Here's our effort to introduce you to some of the fine craftspeople and designers in our area. We know that we are just scratching the surface, because you can't swing a blowtorch in certain parts of town without knocking over an artisan. This is a get-started list, aimed at inspiring new adventures in home improvement.



Surrounded by the flotsam of Seattle's jet-building past, metal fabricators Gabe Hajiani (left) and Steve Dukich repurpose steel and copper into functional art, including the "Pyrobowl," an outdoor fire pit., shown on the table. Opposite page, left to right: A Mission-style table and a closeup detail of the Pyrobowl.



Metal



DRESSED IN NAVY BLUE BERMUDA SHORTS, logo sweatshirts and work boots, Gabe Hajiani and Steve Dukich look like 30-something schoolboys with a dangerous streak. They are, in fact, the spirited and eclectic duo behind a seven-year-old design studio and fabrication shop on Harbor Island. **D** Hajiani, 34, who launched Rubicon in 1998, is a Utah-born snowboarder, competitive cyclist and University of Washington architecture undergrad. He also studied architecture in Europe with some big guns, including a student of Seattle Public Library designer Rem Koolhaas. **D** Spokane-born Dukich, 38, is a coldwater surfer, musician and master craftsman. If his name sounds familiar, check your record collection. Dukich was the bassist for local alt-rock band Steel Wool (with whom he recorded the particularly apropos song, "Simple Men Who Like Working with Their Hands"). He's also a skilled woodworker, who created an experimental snow surfboard (sans bindings) under the moniker Snodad. **D** At their workshop in the rundown Alaskan Copper & Brass Building, trains pass within a few feet, shaking grout dust from the walls. Here, they harness brain and brawn to create metal-heavy furniture and hardware with lots of patina and texture. They call their working methods archaic; most of the equipment is pre-1939 technology in the form of Boeing castoffs. **D** On the day we visited, Dukich was fabricating clips to hold sheets of stainless woven wire for dividers in a new Seattle restaurant. Hajiani was designing stairways and furniture for a villa-style home on Mercer Island. Designs, he says, that will be anything but villa-style. **D** Recently, they collaborated with Copernican Design, a Ballard design and fabrication shop that specializes in wood (see page 62), on the remodeling of a kitchen in a Mission-style home in the Mount Baker neighborhood. That project included a total kitchen renovation, a dining table, end tables, an island and a coffee table. **D** Willing to create works from full-fledged blueprints, they prefer "napkin sketches" or even less. A young shop with big ideas and aspirations, Rubicon takes its name from the irrevocable moment when Julius Caesar led his army into Rome. With that core attitude, they appear poised to conquer Seattle.

X TEAM Designer and fabricators Gabe Hajiani and Steve Dukich, Rubicon Design, 3600 East Marginal Way S, Work Studio No. 11; 206.634.2853; rubiconmetal.com.

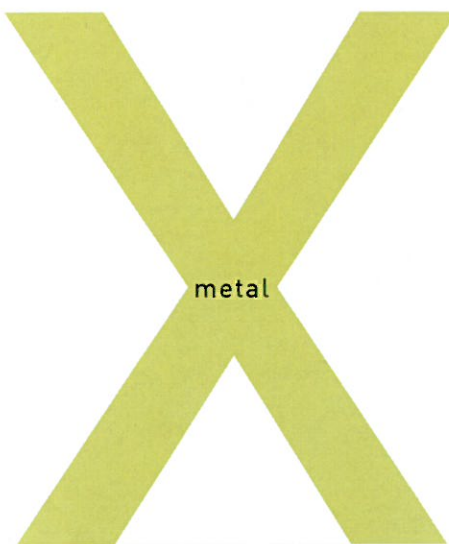
X WHAT THEY MAKE Fireplace surrounds, tables, doors, stairway stringers, trophies, sconces and more. "Anything that's a complete pain in the butt—we make it," Gabe Hajiani says. They also have produced a cool outdoor fire kettle for retail called a Pyrobowl.

X COST Like most custom work, it's hard to give a generic cost. They charge \$70 per hour for their time. Their Mission-style dining table costs \$9,500. Steel Pyrobowls (pyrobowl.com) are priced between \$1,950 (36-inch diameter) and \$2,650 (48-inch diameter).

X NOTABLE COLLABORATION Arc of the Covenant for Temple de Hirsch in Bellevue with Alki Foundry, Intent (metal fabrication), architect Ed Weinstein and glass artist George Batho.

X WHY WEAR UNIFORMS? "There's a point at which men who work with their hands and vagrants look about the same," says Dukich. The uniform gives them a measure of respectability.

X ON HEAVY ROTATION IN THE SHOP Miles Davis' *Sketches of Spain*, KEXP and an iPod mix including hillbilly, bluegrass and electronica.



Heads



Left to right: Designers
Stefan Gulassa and Chris
Flechtner carry on the
Gulassa tradition of design-
ing furniture and hardware
with soul and character at
their north Queen Anne stu-
dio/workshop. Opposite page,
left to right: Gulassa's
Indonesian bench, Japanese
stool and round oval table.



Old World Workshop

IN A CITY CHOCK-FULL OF SKILLED BLACKSMITHS AND MACHINISTS, woodworkers and furniture makers, glassblowers and artisans of all kinds, Gulassa & Co. stands out as a singular hub of invention and fabrication. It's an Old World-style atelier, where craftspeople are charged with creating custom furniture, lighting, hardware and architectural details with soul. ■ The results are elemental pieces that seem to issue from no one time or place. Stout square stools with curved bowl seats are fashioned from blackened and oxidized steel using a largely forgotten tool called an English wheel. Dark benches are made from hand-hewn wood salvaged from demolished buildings in the Philippines. Large rings of powder-coated steel are wrapped with form-hugging silk crepe, creating a curvaceous paper lantern effect. Each piece is one-of-a-kind by design and execution—capturing the Gulassa aesthetic and the fingerprint of the individual craftspeople involved.

■ That emphasis on handcrafting began with David Gulassa, who founded the company in 1990. As a carpenter-turned-metalworker, he always considered himself primarily a fabricator with a fabricator's love of raw materials honestly presented. But he combined that passion with a tremendous designer's eye, taking his inspiration from simple, natural forms. (David drowned in a kayak accident on Lake Union in 2001; his brother, Stefan, 36, is now lead designer.) ■ Today, the Gulassa look is disarmingly uncomplicated but demands closer inspection. "We look for subtle gestures that draw you into a piece," Stefan Gulassa says. Take, for example, the round oval side table—an unbroken cylinder that is round at the base but oval at the top. ■ Nearly all the design and fabrication takes place on Dravus Street near Seattle Pacific University in three converted light-industrial buildings. Everything about this environment reflects the Gulassa way, from the exposed concrete, rusted iron beams and reclaimed wood surfaces and the carefully designed workspaces down to the vintage bicycles that employees use to travel between the wood and metal shops. It's a place out of time creating pieces that will stand the test of time.

X TEAM Stefan Gulassa and 21 others, including designers and architects, woodworkers, metalworkers and lighting technicians. Gulassa & Co., 6 Dravus St., 206.283.1810; gulassaco.com. Off-site: glass artists, upholsterers, a seamstress and a milliner (who covers felt stools with Scandinavian wool). Items from the Gulassa product line are available at Terris Draheim, Seattle Design Center; 206.765.4100; terrisdraheim.com.

X WHAT THEY MAKE A customizable line of furniture and lighting plus original-design furniture, lighting, sinks, counter-tops, fireplace surrounds and grates, you-name-it.

X COST Items in the Works line vary significantly depending on dimensions, metal finishes, wood species, et cetera. Coffee tables range from \$4,000 to \$7,000; dining tables from \$8,000 to \$15,000; lighting from \$600 for a wall sconce to \$10,000 for chandeliers. Custom designs can run from \$1,000 to \$100,000 or more.

X IF YOU VISIT Ask to use the loo in the designers' office. The company shower is intriguingly open to the elements.

X HIDDEN AGENDA To preserve and nurture endangered arts and crafts.

full-spectrum design + fabrication



From soup to nuts: Seattle architect Nils Finne sits in a Magnolia kitchen for which he designed not just the layout but the lights, table, cabinets, tile backsplash and sea grass window. Opposite page: More examples of Finne's fine handiwork.



Fine Lines

"WHEN I WAS AN UNDERGRADUATE, I made a chair and it was awful," says Seattle architect Nils Finne, who built a bentwood chair with laminated black walnut and a woven leather seat as an undergrad at Rhode Island School of Design. Today, that chair resides at his parents' Washington, D.C., home. "It looks great but nobody ever sits in it." ■ It's hard to imagine anything "awful" springing from Finne's fertile, creative brain. (By the way, the name is pronounced fin-nay, not fine.) An architect for 25 years, for the last nine, he's also been designing and overseeing the fabrication for everything from tables, counters, cabinets, doors and railings to cabinet hardware, light fixtures and beds—usually for clients whose homes he has designed. ■ "From the clients' point of view, they feel they have a very singular house, and they feel they couldn't put just any piece of furniture in it," he explains. ■ There is a rich tradition of architects' designing furniture, from Charles and Henry Greene to Frank Gehry. And, like these architects, the designs begin to attract notice from non-clients. After Finne's round mahogany breakfast table with a scalloped edge and blued-steel base appeared in *Western Interiors* magazine, non-clients came calling. ■ Having Finne create a custom piece is not for the faint of heart. When he presents a design proposal to clients, such as a bed covered in thin, wood shingles or a conference table shaped like a giant leaf, "they are often surprised or stunned," he says. But he gives them time to mull things over and lots of tangible information, including scale models and full-scale mockups. Almost without fail, they sign on for the adventure. ■ Finne's conference room is like a debris field of his meticulous design process—samples of pounded steel and cabinet pulls, hand sketches and CAD drawings, sheets of tile, scale models, prototypes for light fixtures, hand-blown pendants, cabinet doors. Many times, he pushes the limits of his fabricators, which is one reason Finne often works with the same craftspeople over and over again. ■ As a testament to his design determination, a plywood mockup of a chair seat and back sits on the floor near the elevator of the architect's downtown penthouse office. When he isn't busy creating enduring designs for others, Finne returns to his design-in-progress of a chair that will be an aesthetic and ergonomic perfection.

X TEAM Nils Finne, FINNE Architects, 217 Pine Street, 12th floor penthouse; 206.467.2880; finne.com.

Finne works with a regular team of fabricators including: for wood, Jim Sciscoe, Seaboard Cabinet Company (1020 Airport Way S; 206.624.4936); metal, Matt Shoudy, ILLUME Incorporated (206.748.0946); glass, Paul Cunningham (3216 W Wheeler St.; 206.284.6960; cunninghamglass.com); and wrought iron, Roger Olson (74 Highway 20, Winthrop; 509.996.4550) and Jeff Holtby (5395 Woodsy Place, Langley; 360.321.7203; artparts.org).

X WHAT THEY MAKE Finne designs and oversees the fabrication of furniture, light fixtures, built-ins, sinks, countertops, beds and more for homes he designs. In addition, he has duplicated and sold some of his designs to non-clients.

X COST With all the R&D in Finne fabrications, it's hard to quote a definitive cost, but the architect says that he has created custom lighting for as little as \$800 and furniture between \$2,000 and more than \$10,000.

X DREAM CALL A furniture manufacturer who wants to back Finne's industrial design adventures, à la Frank Gehry.

X USEFUL TOOL Many of Finne's designs involve some level of computer-controlled fabrication technology, feeding CAD drawings directly into a router, for example. This should make a high level of craft a little more affordable and more available.

industrial design



Webbers

The

X TEAM Pat and Del Webber, The Chair Repair, 5442 119th Ave. SE, Bellevue; 425.746.8355.

X WHAT THEY DO Caning, rushing, splinting, cord and wicker work for old and new furniture.

X COST There are so many variables, it's impossible to quote a meaningful number. The Webbers charge per hole for hand cane (\$1.25 to \$1.75, including holes drilled around the seat edge), per square inch for machine-woven cane, and per strand for rush (such as cattail and seagrass), and that's not even beginning to address the complications of wicker. "Most of the time it's just 'bring in the piece and we'll tell you how we can help and what it's going to cost,'" Del says.

X MORE THAN YOU PAY FOR You'll also get straight talk. The Webbers don't need work, so they'll tell you straight out if your old chair may not be worth the expense of a new seat or repair.

X PAT'S DAYDREAM "Some of the pieces we do, I wish they could talk to me."

X ALT REALITY Learn more about Del Webber's life as an artist and see his fiber and rock sculpture at delrocks.com. Three recent works are included in the Bellevue Sculpture Exhibition through October 9; visit cityofbellevue.org/arts.asp for venues.

FINDING OUT HOW Pat and Del Webber cornered the market in caning chairs is a little like trying to cane one yourself: hard to do without some help. Mother and son are modest about their nearly 70-years-combined experience weaving chair seats, arms and backs from cane, rush, cord, rattan and splint. They routinely undersell the skill that has antique dealers, furniture makers, restorers and regular folk with beloved heirlooms beating a path to their home workshops—hers in south Bellevue and his in Kirkland. **X** As near as I can piece together, the family affair began with Pat Webber's knitting. "My mother had a very hard delivery," she jokes. "When I was born, I had knitting needles in my hands." The only thing that cured Pat of the knitting obsession was caning, which she was driven to by a high-pressure gig weaving avant-garde designs by famed Northwest artist Hella Skowronski. **X** Del urged his mother to take up chair-caning as a diversion. She tried it on her own and was hooked. She did a few more, bought a business license, some business cards and a magnetic car-door sign that said "The Chair Repair"—the closest thing to advertising she's ever done in her 31 years of business. **X** At 80, Pat canes constantly, while on a phone with a shoulder rest or while she listens to cable news. She says she has no interest in doing anything else. **X** Del, 55, joined her after picking up caning to unwind from running restaurants. Pat says that she never taught him a thing about it. **X** Today, they divide the work, which comes from as far as Spokane and Portland. Pat does all the hand caning and Del does all the pre-woven press caning plus rush, splint and wicker work. In the late 1990s, he took his bread-and-butter in a new direction by wrapping stones with fiber in the style of Japanese basketry and knotting techniques. These sculptures were the first steps for a burgeoning artist. **X** Pat claims that caning is a matter of rote, and she won't take any credit for the creative streak that runs in Del and her daughter, Pam, who is also caner-rusher-splinter-et-al in Oahu. "I keep saying they crawled out from under the kitchen sink one time," she explains, "and we thought, oh, they're kind of cute; let's keep them."

furniture fiber weaving



Caning chairs is a constant for mother-son team Pat and Del Webber, shown, along with Del's pup Ginger, surrounded by some of their creations in Del's backyard. Opposite page, top to bottom: the Chair-Repair holding area and a selection of weaving works.



Architectural glass is all in the family at the Peter David Studio in the South Lake Union neighborhood. From left to right, the clan—sans mom—includes Jordan, Beth, Nathan and patriarch Peter David with one of their hand-built kilns. Opposite page, top to bottom: A fused glass garden sculpture (constructed of 109 one-inch layers) and a curtain screen add undeniable sparkle to their environs.



Fresh Paint

JENNIFER CARRASCO'S DECORATIVE PAINTING CAREER got off to a bit of a rough start in Seattle. It was 1992 and the Eastern Washington native—who had spent most of the previous two decades living, teaching and making art in exotic places including the Philippines and Taiwan—found herself the sole woman on an all-male house-painting crew. She only lasted a month because she couldn't lift the five-gallon cans of paint. Plus, her heart wasn't into the monotonous one-color walls. ■ By showing her decorative samples around town, taking on small projects and through word of mouth, she quickly developed a reputation. Her fate was sealed when she tackled the Great Northwest rococo ballroom at The Ruins, a private dining club in lower Queen Anne. In a series of panels that look like something out of the Hudson River School with Hieronymus Bosch-like touches, she featured Northwest historic moments framed by ornate faux details. ■ It took Carrasco two years to design and paint the ballroom. "It's totally over the top," she says. "I didn't know I had it in me." She went on to paint many more nooks and crannies at The Ruins, including covering a life-size golden horse in flowers. ■ That project only hinted at the diversity of her future output, which includes a chinoiserie garden brimming with Northwest critters and flowers, a photo-realistic *trompe l'oeil* bookcase that looks very nearly like the real thing (including a book entitled *Orgasmic Farming*) and a Victorian circus room with tigers dreaming of butterflies. ■ Carrasco prefers to work in acrylic on canvas, which is installed late in the project, so that she can do much of the work in her West Seattle backyard studio. She spends a lot of time collaborating with the clients, and makes thumbnail sketches, loose watercolor drawings and final gouache renderings for approval before hitting the big surface. ■ Her criteria for taking on a project are that she find it interesting, not be expected to copy anyone else and that it not conflict with her values. Under these circumstances, she says, she'll paint anything. But be prepared for surprises. ■ "I like to put it off center," says Carrasco. Recently, she was asked to cover a wall in the style of Michelangelo's David. She did TV Apollo. This Apollo has a traditional laurel on his head and classic features, but he sits in a Barcalounger wearing flip-flops, holding a remote control and showing signs of a slight beer belly.



Left to right: Jennifer Carrasco's mouth-watering country kitchen mural for The Palace Kitchen. A dreamy *au naturel* take for a private home.



X TEAM Jennifer Carrasco, Carrasco Studio Inc., 6050 36th Ave. SW; 206.938.0863; carrascomurals.com

X WHAT SHE PAINTS Murals, *trompe l'oeil*, faux finishes, stencils, furniture, easel paintings and glazed tiles—in just about any conceivable style.

X COST \$800 to \$1,000 a day for 8 hours of full-out painting. Depending on the complexity and difficulty of the design, a 10-by-6 foot mural can cost between \$6,000 and \$10,000. Design consultation can be extra.

X OFF-THE-WALL ACCOMPLISHMENT Designed the poster and illustrated brochure for the White House Easter Egg Roll in 2005, featuring a barefoot bunny based on her great-grandfather, sockless Charlie McCabe.

X DO-IT-YOURSELF OPPORTUNITY She teaches mural painting at Seattle Architectural Finishing Studio (550 S. Brandon St.; 206.838.5888; seattleafs.com).

X SEE IT YOURSELF In 2001, Carrasco painted a 17th-century French kitchen scene for the Palace Kitchen (2030 Fifth Ave.) in the style of a Velazquez painting. When it was complete, chef-owner Tom Douglas cooked all the foods in the mural in the painter's honor.

decorative painting

WHEN PETER GETS A CALL FROM LORD HUMUNGOUS, he answers it. Same goes for calls from Diablo, Anaconda, Maximus, Mighty Mo and Big Bertha. These are six enormous glass kilns—built and named by David and his son Jordan—which are programmed to autodial David's cell phone when they need temperature adjustments. In the tricky business of melting eight-foot sheets of up to two-inch thick glass in 1,600-degree kilns, it pays to be attentive. ■ Thirty years ago, Peter David, now 56, was living a less heated existence. He had a home-repair business and made stained glass on the side. "I'd fix somebody's plumbing and then see if they wanted a stained glass window," he says. "After about a year, I gave that business to a friend of mine and I went with the glass." ■ He learned etching, and fusing, and slumping and casting and, probably because the art and science regions of his brain seem equally developed, he earned a reputation as the go-to guy for challenging architectural glass projects. His studio in South Lake Union often juggles 10 to 12 jobs at any one time. ■ Success hasn't dulled his passion. David still has the hobbyist's love for the vibrancy of glass and is thrilled by working with lava-like substance. He especially likes donning his full fire gear: a silver coat, face protector and big gloves to tend to the hot glass. "It's like going into a volcano with a stick," he says. "Sparks are flying. It's pretty awesome." ■ Still David is no firebug. "We are artists-slash-designers," he explains. "As an artist, you say, 'This is my expression.' As a designer, you say, 'My job is to help your invisible feeling become a visible object.'" The results are colorful schools of fish etched in glass blocks, green glass-bamboo bands fused in a sheet like a Panda's dream, a sweeping glass and bronze wall and much more. ■ Another part of the job he relishes is communicating the possibilities of glass to newbies by showing them some of his 300 handmade glass samples and introducing them to Lord Humungous and Diablo. "It's fun to see their eyes open," he says. "It's almost physical."

Peter and the Volcano



X TEAM Owner Peter David Studio Inc., Glass in Art & Architecture, 509 Minor Ave. N.; 206.547.2868; peterdavid-studio.com. Peter David and his son Jordan (who is also production manager and vice president), 30, design and create most of the pieces with help from five employees, including David's two other adult children. Daughter Beth Traverso, 32, does much of the etching, while older son Nathan, 34, oversees the computers and edging work.

X WHAT THEY MAKE More than 80 percent of Peter David Studio's current workload is cast and fused art glass. They also do etched, carved and stained glass, creating screens and walls, floors, bathtubs and vanities, signage, windows, stairways, cast-glass table tops and counters, backsplashes, door pulls, furniture and original sculpture.

X COST Glass etching usually runs between \$40 and \$90 per square foot; and fusing is \$100 to \$250 per square foot—but every case is unique and depends on the design and glass chosen.

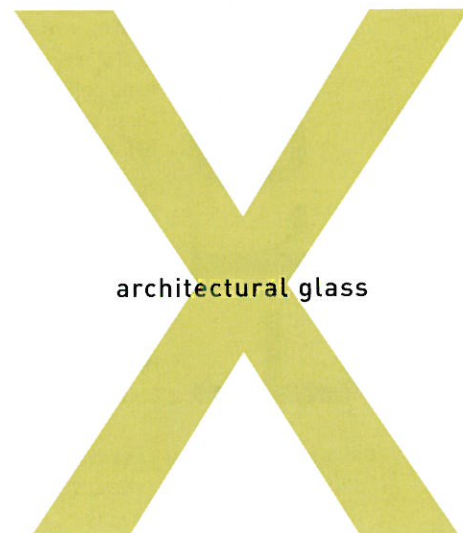
X INSPIRATION Peter David was inspired to make stained glass in the first place by seeing the sunlight through fall foliage during a tour of New England.


X IF YOU VISIT Don't miss Peter David's undersea sculptures lit with argon and neon tubing.

X TAKE A TOUR The studio offers special tours, especially for groups of architects and designers, by appointment.



architectural glass





Left to right, Mackin's concentration and expert handiwork give him a strong edge in controlling the curvature of even his largest pieces. The strategic placement of these Pin Figures, which actually vary from three to five feet tall, establishes a perspective of equality for the entire garden.

Hardware

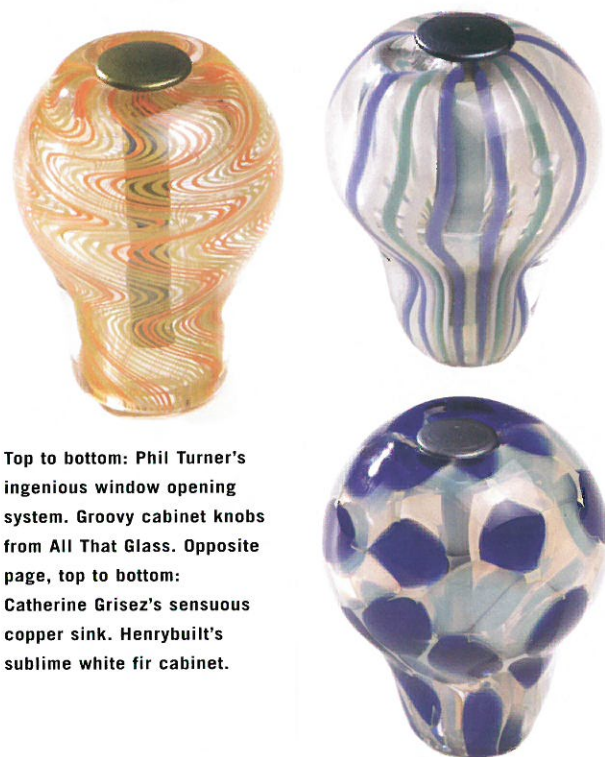
The enormous door at the Ballard shop of **Brian Constans** (Precision Art Works, 1415 NW 49th St.; 206.714.7074) hangs on industrial-strength hinges that look ready to creak and groan, but swing open like a breeze. That combination of good form and function make Constans an excellent and, surprisingly, untapped resource for custom door and cabinet hardware. What makes him special? His roots in Kansas metal shops, working on everything from garage doors to repairing tractors, combined with a crisp modern aesthetic honed in art school and several years at Gulassa & Co. (see page 42).

Although a newcomer to Seattle's custom artisan scene, **12th Avenue Iron** (1415 12th Ave.; 206.325.0792; 12thavenueiron.com) has already forged a reputation as a group of preeminent metal workers. With at least a dozen years of experience each, the Capitol Hill studio's four co-owners specialize in custom fabrication and forged ironwork, from architectural detailing and lighting to gates and latches. 12th Avenue's work has the individualized look of forging—a process similar to blacksmithing—but also can accommodate the cleaner look of fabrication so prized by modern fans. *Nick Sesnak*

Home to Dale Chihuly and his disciples, the Northwest long has been a mecca for blown-glass art. So why not make glass a subtle addition to your home's aesthetic aura? Eugene, Oregon-based **All That Glass** (541.338.4355; allthatglass.com) offers a host of glass-blown cabinetry knobs—some pre-made, some custom, all highly original—that evoke Uncle Dale without breaking the bank. A family-run business founded only three years ago, All That Glass is expanding its catalog of glass hardware to include curtain rods, shower door handles and, yes, toilet trip levers. The bathroom suddenly is a happier place. *Nick Sesnak*

Gizmologist X Phil Turner

Gizmo-building is a gift. There's no gizmo-creating school. You either have the understanding of physics and a passion for cranks, levers and pulleys, or you don't. Phil Turner has the gift. It's in his blood. As a young boy in rural Washington, he built a water wheel in a creek to run a car battery. He put that same know-how to work creating a lever, pulley and fulcrum system that opens a 30-by-20 foot window of glass and steel in an Idaho cabin designed by Seattle's Olson Sundberg Kundig Allen Architects. Even a child can easily open the giant wall of glass. The turning action also triggers a whirling clapper that chimes as the window moves—sounding like a railroad-crossing bell. (You can see and hear this gizmo at olsonsbundberg.com/bg2.html, select residential projects, Chicken Point Cabin from the photo menu). Not that it says "gizmologist" on Turner's card. That's just what folks at Olson Sundberg call him. Turner, 67, actually owns Turner Exhibits (5631 208th St. SW, Lynnwood; 425.776.4930), which designs, builds and sets up trade show exhibits. He's also one of a small handful of approved contractors on the National Park Service's go-to list for interpretive exhibits. Turner started the company 18 years ago, leaving behind a career as a car mechanic and shop foreman. He developed a line of specialty metals and fabricating signs and kinetic sculptures for corporations. "Then I got called about doing some sliding screens for one of our local zillionaires," he says. Voilà, the gizmo guy. "I just kind of help out," he says, admitting that, in addition to collaborating with architects on the conceptual side, he also does most of the welding, machining and hammering nails himself. Residential gizmos are a small slice of the Turner pie, but "it's the fun end of things," he says. To each project he brings the ingenuity and wonder of a kid who figured out how to generate electricity on his own. *L.W.*



Top to bottom: Phil Turner's ingenious window opening system. Groovy cabinet knobs from All That Glass. Opposite page, top to bottom: Catherine Grisez's sensuous copper sink. Henrybuilt's sublime white fir cabinet.